



Patron: Professor John Butt OBE

Musical Directors: Frikki Walker and Michael Bawtree

Concert number 20

BWV 138 Warum betrübst du dich, mein Herz

BWV 99 Was Gott tut, das ist wohlgetan

BWV 161 Komm, du süße Todesstunde

J.S. Bach

1685 - 1750

Conductor: Michael Bawtree

“For the Glory of God alone”

Sunday 28th September 2025, 7pm

St Margaret’s Episcopal Church, Newlands, Glasgow G43 2DS

Welcome

This is the twentieth concert of the Glasgow Bach Cantata Project, and we continue our celebration of the incredible power of J.S. Bach's 200+ church cantatas. "For the glory of God alone" is how he signed off each one.

Bach composed cantatas throughout much of his creative life. The earliest may date from the period of Bach's first major appointment as organist in Arnstadt from 1703 until 1707, while the latest surviving works take us up to the end of the 1730s. Bach and his contemporaries rarely used the term 'cantata' themselves, preferring 'Konzert' (concerto), 'Stück' (piece) or even simply 'Musik'. This underlines the flexible nature of the genre, which underwent considerable transformation during the period when Bach was composing.

BWV 138, *Warum betrübst du dich, mein Herz*, was first heard on 5 September 1723, Bach's first year in Leipzig. Movements one and two of the cantata are considered highly innovative combinations of chorus, chorale and recitative. Unusually, there is only one aria. The melody and text of the chorale had been published in Nuremberg in 1561.

Like the previous cantata (BWV 138), BWV 99, *Was Gott tut, das ist wohlgetan* was composed for the 15th Sunday after Trinity which, in 1724, fell on 17 September. Both respond to the gospel of the day, the Sermon on the Mount, containing the admonition not to worry about material needs but to seek God's kingdom first. The chorale tune by Samuel Rodigast was used by Bach in several cantatas.

BWV 161, *Komm, du süße Todesstunde* was probably first performed on 27 September 1716 when Bach was concertmaster at the court in Weimar. The text, by the court poet Salomon Franck, responds to the gospel of the sick young man from Nain who longs for death so that he can live with Jesus. Images of sleep, waking and funeral bells can be heard in the fourth movement (alto recitative).

The concert this evening will proceed without interval. Please feel free to applaud at the end of each cantata.

There will be a retiring collection to cover project costs (all of the musicians are giving their time for free) and for the Glasgow City Mission. You can also donate by text: **Text GCMBACH followed by your donation amount to 70085** to give that amount, or online at www.glasgowcitymission.com



Geraldine Mynors – Project Coordinator

Next concert:

Saturday 15 November 2025, 7pm

St John Renfield, 22 Beaconsfield Rd, Glasgow G12 0NB

Director: Frikki Walker

For future plans, follow us on Facebook or Instagram or visit

www.glasgowbach.com

BWV 138 Warum betrübst du dich, mein Herz

Choral and Recitative (Alto)

Chorus

Warum betrübst du dich, mein Herz?
Bekümmerst dich und trägest Schmerz
Nur um das zeitliche Gut?

Alto

Ach, ich bin arm,
Mich drücken schwere Sorgen.
Vom Abend bis zum Morgen
Währt meine liebe Not.
Dass Gott erbarm!
Wer wird mich noch erlösen
Vom Leibe dieser bösen
Und argen Welt?
Wie elend ist's um mich bestellt!
Ach! wär ich doch nur tot!

Chorus

Vertrau du deinem Herren Gott,
Der alle Ding erschaffen hat.

Recitative (Bass)

Ich bin veracht',
Der Herr hat mich zum Leiden
Am Tage seines Zorns gemacht;
Der Vorrat, hauszuhalten,
Ist ziemlich klein;
Man schenkt mir vor den Wein der Freuden
Den bittern Kelch der Tränen ein.
Wie kann ich nun mein Amt mit Ruh verwalten,
Wenn Seufzer meine Speise und Tränen das
Getränke sein?

Chorus and Recitative (Soprano and Alto)

Chorus

Er kann und will dich lassen nicht,
Er weiß gar wohl, was dir gebricht,
Himmel und Erd ist sein!

Soprano

Ach, wie?
Gott sorget freilich vor das Vieh,
Er gibt den Vögeln seine Speise,
Er sättiget die jungen Raben,
Nur ich, ich weiß nicht, auf was Weise
Ich armes Kind
Mein bisschen Brot soll haben;

Libby Clarence

*Why do you cause distress to yourself, my heart?
Do you torment yourself and endure sorrow
only for things of this passing world?*

*Ah, I am poor,
Heavy cares oppress me.
from evening till morning
lasts this distress that belongs to me.
May God have mercy on me!
But who will free me
from the body of this evil
and wicked world?
How miserable are my circumstances!
Ah, if only I were dead!*

*Trust the Lord your God
Who has created all things.*

Michael Cameron-Longden

*I am despised,
The Lord has made me for suffering
on the day of his anger;
my store of provisions, by which I live,
is only small;
I have been given in place of the wine of joy
The bitter cup of tears.
How then can I fulfil my duty in peace
when sighs are my food and tears my drink?*

Louise Martyn, Libby Clarence

*He can and will not abandon you,
he knows well what you lack,
Heaven and earth are his!*

*Ah, how?
God does indeed care for the cattle,
he gives to the birds their food
he satisfies the young ravens,
only I do not know in what way
I, poor child,*

Wo ist jemand, der sich zu meiner Rettung
findt?

Chorus

Dein Vater und dein Herre Gott,
Der dir beisteht in aller Not.

Alto

Ich bin verlassen,
Es scheint,
Als wollte mich auch Gott bei meiner Armut
hassen,
Da er's doch immer gut mit mir gemeint.
Ach Sorgen,
Werdet ihr denn alle Morgen
Und alle Tage wieder neu?
So klag ich immerfort;
Ach! Armut, hartes Wort,
Wer steht mir denn in meinem Kummer bei?

Chorus

Dein Vater und dein Herre Gott,
Der steht dir bei in aller Not.

Recitative (Tenor)

Ach süßer Trost! Wenn Gott mich nicht
verlassen
Und nicht versäumen will,
So kann ich in der Still
Und in Geduld mich fassen.
Die Welt mag immerhin mich hassen,
So werf ich meine Sorgen
Mit Freuden auf den Herrn,
Und hilft er heute nicht, so hilft er mir doch
morgen.
Nun leg ich herzlich gern
Die Sorgen unters Kissen
Und mag nichts mehr als dies zu meinem Troste
wissen:

Aria (Bass)

Auf Gott steht meine Zuversicht,
Mein Glaube lässt ihn walten.
Nun kann mich keine Sorge nagen,
Nun kann mich auch kein Armut plagen.
Auch mitten in dem größten Leide
Bleibt er mein Vater, meine Freude,
Er will mich wunderbarlich erhalten.

*shall have my little bit of bread;
Where can anybody be found to rescue me?*

*Your father and the Lord your God
stand by you in all distress.*

*I am forsaken
it seems
as if God also would hate me in my poverty,
Although he has always meant well by me.
Ah, cares,
are you renewed every morning
and again every day?
Then I shall lament forever;
Ah, poverty, hard work
Who will stand by me in my woe?*

*your father of the Lord your God
Stand by you in all distress.*

David Lee

*Ah, sweet consolation! If God is not willing to
abandon me
and to neglect me,
then I can in calmness
And in patience keep a grip on myself.
The world may still hate me,
but I shall cast my cares
with joy upon the Lord,
And if he does not help me today, then he will help
me tomorrow.
Now I am heartily glad to put
my cares beneath my pillow
and I need to know no more for my comfort than
this:*

Michael Cameron-Longden

*On God depends my confidence,
my faith lets him rule.
Now no care can eat away at me,
Now no poverty also can cause me distress.
Even in the greatest suffering
he remains my father, my joy,
He will support me in a marvellous way.*

Recitative (Alto)

*Ei nun!
 So will ich auch recht sanfte ruhn.
 Euch, Sorgen, sei der Scheidebrief gegeben!
 Nun kann ich ie im Himmel leben.*

Chorale

Weil du mein Gott und Vater bist,
 Dein Kind wirst du verlassen nicht,
 Du väterliches Herz!
 Ich bin ein armer Erdenkloß,
 Auf Erden weiß ich keinen Trost.

Libby Clarence

*So then!
 I shall rest completely at peace.
 You, cares, take your leave!
 Now I can live as in heaven.*

*Since you are my God and Father,
 you will not abandon your child,
 You who have a father's heart!
 I am a wretched lump of earth,
 on the earth I know no comfort.*

BWV 99 Was Gott tut, das ist wohlgetan**Chorus**

Was Gott tut, das ist wohlgetan,
 Es bleibt gerecht sein Wille;
 Wie er fängt meine Sachen an,
 Will ich ihm halten stille.
 Er ist mein Gott,
 Der in der Not
 Mich wohl weiß zu erhalten;
 Drum lass ich ihn nur walten.

*What God does, that is done well,
 his will remains just.
 However he deals with my affairs,
 I want calmly to place my whole trust in him.
 He is my God,
 who in my troubles
 knows well how to support me;
 therefore I yield power to him alone.*

Recitative (Bass)

Sein Wort der Wahrheit stehet fest
 Und wird mich nicht betrügen,
 Weil es die Gläubigen nicht fallen noch
 verderben läßt.
 Ja, weil es mich den Weg zum Leben führet,
 So fasst mein Herze sich und lässet sich
 begnügen
 An Gottes Vatern treu und Huld
 Und hat Geduld,
 Wenn mich ein Unfall rühret.
 Gott kann mit seinen Allmachtshänden
 Mein Unglück wenden.

Alex White

*His word of truth stands firm
 and will not deceive me,
 since it allows the faithful neither to fall nor to
 perish.
 Yes, since it leads me on the way to life,
 my heart is calmed and finds contentment
 in God's paternal faithfulness and favour
 and has patience
 when an accident disturbs me.
 God can with his almighty hands
 change my misfortune.*

Aria (Tenor)

Erschüttere dich nur nicht, verzagte Seele,
 Wenn dir der Kreuzeskelch so bitter schmeckt!
 Gott ist dein weiser Arzt und Wundermann,
 So dir kein tödlich Gift einschenken kann,
 Obgleich die Süßigkeit verborgen steckt.

David Lee

*Do not be shaken, despondent soul,
 if the chalice of the cross tastes so bitter to you!
 God is your wise doctor and miracle-worker,
 so he can pour out for you no deadly poison,
 even though the sweetness lies hidden.*

Recitative (Alto)

Nun, der von Ewigkeit geschloss'ne Bund
Bleibt meines Glaubens Grund.
Er spricht mit Zuversicht
Im Tod und Leben:
Gott ist mein Licht,
Ihm will ich mich ergeben.
Und haben alle Tage
Gleich ihre eigne Plage,
Doch auf das überstandne Leid,
Wenn man genug geweinet,
Kommt endlich die Errettungszeit,
Da Gottes treuer Sinn erscheint.

Aria (Duet, Soprano and Alto)

Wenn des Kreuzes Bitterkeiten
Mit des Fleisches Schwachheit streiten,
Ist es dennoch wohlgetan.
Wer das Kreuz durch falschen Wahn
Sich vor unerträglich schätzt,
Wird auch künftig nicht ergötzet.

Chorale

Was Gott tut, das ist wohlgetan,
Dabei will ich verbleiben.
Es mag mich auf die rauhe Bahn
Not, Tod und Elend treiben,
So wird Gott mich
Ganz väterlich
In seinen Armen halten;
Drum lass ich ihn nur walten.

Cathy Philips Brady

*Now the covenant that was drawn up from eternity
remains the basis of my faith.
It says with confidence
in death and life:
God is my light,
to him I want to surrender myself.
And all days have
their own particular trial,
but after the suffering has been endured,
when you have wept enough,
there comes in the end the day of deliverance,
when God's faithful intention appears clearly.*

Louise Martyn, Cathy Philips Brady

*When the bitterness of the cross
struggles with the weakness of the flesh,
it is nevertheless done well.
That person who through ignorant delusion
estimates
that the cross cannot be borne
will in the future have no enjoyment.*

*What God does, that is done well:
with this belief I want to stay firmly in agreement.
I may be driven on the rough road
by distress, death and misery,
but then God will
just like a father
hold me in his arms;
therefore I yield power to him alone.*

BWV 161 Komm, du süße Todesstunde

Aria (Alto) and chorale

Komm, du süße Todesstunde,
Da mein Geist
Honig speist
Aus des Löwen Munde;
Mache meinen Abschied süße,
Säume nicht,
Letztes Licht,
Dass ich meinen Heiland küsse.

Harriet Beckett

*Come, sweet hour of death,
when my spirit
feeds on honey
from the lion's mouth;
make my departure sweet,
do not delay,
last light
so that I may kiss my saviour.*

Recitative (Tenor)

Welt, deine Lust ist Last,
 Dein Zucker ist mir als ein Gift verhasst,
 Dein Freudenlicht
 Ist mein Komete,
 Und wo man deine Rosen bricht,
 Sind Dornen ohne Zahl
 Zu meiner Seele Qual.
 Der blasse Tod ist meine Morgenröte,
 Mit solcher geht mir auf die Sonne
 Der Herrlichkeit und Himmelswonne.
 Drum seufz ich recht von Herzensgrunde
 Nur nach der letzten Todesstunde.
 Ich habe Lust, bei Christo bald zu weiden,
 Ich habe Lust, von dieser Welt zu scheiden.

Aria (Tenor)

Mein Verlangen
 Ist, den Heiland zu umfassen
 Und bei Christo bald zu sein.
 Ob ich sterblich' Asch und Erde
 Durch den Tod zermalmet werde,
 Wird der Seele reiner Schein
 Dennoch gleich den Engeln prangen.

Recitative (Alto)

Der Schluss ist schon gemacht,
 Welt, gute Nacht!
 Und kann ich nur den Trost erwerben,
 In Jesu Armen bald zu sterben:
 Er ist mein sanfter Schlaf.
 Das kühle Grab wird mich mit Rosen decken,
 Bis Jesus mich wird auferwecken,
 Bis er sein Schaf
 Führt auf die süße Lebensweide,
 Dass mich der Tod von ihm nicht scheide.
 So brich herein, du froher Todestag,
 So schlage doch, du letzter Stundenschlag!

Chorus

Wenn es meines Gottes Wille,
 Wunsch ich, dass des Leibes Last
 Heute noch die Erde fülle,
 Und der Geist, des Leibes Gast,
 Mit Unsterblichkeit sich kleide
 In der süßen Himmelsfreude.
 Jesu, komm und nimm mich fort!
 Dieses sei mein letztes Wort.

Philip Scott

*World, your pleasure is a burden,
 I hate your sweetness as if it were poison,
 your joyful light
 is my star of ill omen
 and where your roses are gathered
 there are thorns beyond counting
 to cause my soul anguish.
 Pale death is for me the glow of dawn,
 with which arises for me the sun
 of glory and heavenly delight.
 Therefore I truly sigh from the bottom of my heart
 only for the final hour of death.
 I desire to pasture soon by Christ,
 I desire to depart from this world.*

Philip Scott

*My longing
 is to embrace the saviour
 and soon to be with Christ.
 although as mortal ashes and earth
 I may be crushed by death,
 the pure light of my soul will
 Then be resplendent like the angels.*

Harriet Beckett

*The decision is already made,
 World, goodnight!
 and if I can only gain consolation
 by dying soon in Jesus's arms,
 He is my sweet sleep.
 The cool tomb will cover me with roses
 until Jesus awakens me,
 until he leads his sheep
 to the sweet pastures of life
 so death does not separate me from him!
 Therefore dawn, sweet day of death,
 therefore sound, stroke of the last hour!*

*If it is the will of my God
 I wish that the burden of my body
 may this day fill the earth
 and that my spirit, the body's guest,
 may be clothed in immortality
 in the sweet joy in heaven.
 Jesus, come take me from here!
 May this be my last word.*

Chorale

Der Leib zwar in der Erden
Von Würmen wird verzehrt,
Doch auferweckt soll werden,
Durch Christum schön verklärt,
Wird leuchten als die Sonne
Und leben ohne Not
In himml'scher Freud und Wonne.
Was schadt mir denn der Tod?

*The body indeed in the earth
will be eaten by worms,
but it will be awakened,
transfigured in beauty through Christ,
it will shine like the sun
and live without anguish
in the joy and delight of heaven.
What harm then can death do me?*

Performers

Sopranos

Louise Martyn*
Bryony Pillath
Cathy McCallum
Frances Cooper
Jacqueline Mulcair
Kate Durran
Lynn Strang
Thrym Howe
Ros Sutherland

Tenors

David Lee*
Philip Scott*
Carole Howat
Peter Wakeford
Thomas Athorne
Alasdair Robertson

Altos

Cathy Phillips Brady*
Harriet Beckett*
Libby Clarence*
Ann Firth
Gill Cloke
Hilde McKenna
Marion Carson
Nina Russell
Sonja Crossan

Basses

Alex White*
Michael Cameron-Longden*
Joe Gatherer
Chuck Wojnowski
Francois Leprince
Mark Barton
Martin Tolley
Noel Mann
Stephen Metcalfe

**soloists*

Violin 1

Nikodem Rodzeń (leader)
Masha Zhuravlova
Lee Young

Violin 2

William Kean
Arthur Doyle
Siewlin Anna

Viola

Eldon Bradfield
Josiah Hardy

Cello

Ruari Woodsend
Andrew Rogers

Double bass

Pippa Arttuo

Flute

Susan Frank
Megan Swift

Oboe

Rona Macleod
Gavin Pettinger

Organ

John Gormley



A musician with a wide-ranging international career, British conductor and organist **Michael Bawtree** was appointed Principal Conductor of JAM (John Armitage Memorial Trust) in 2017. He regularly conducts the Royal Scottish National Orchestra, and has directed the Scottish Chamber Orchestra, London Mozart Players, Red Note Ensemble, the Orchestra of Scottish Opera, Orchestra North East and many performances for Scottish Ballet, Northern Ballet and Raymond Gubbay Limited across the British Isles.

For seven years he was Assistant Music Director of the Lyrique-en-Mer summer opera festival in Brittany. He joined the music staff at Glyndebourne for their 2018 production of Debussy's *Pelléas et Mélisande*, and has worked as guest chorus master for the BBC Singers, Danish National Opera (Michael Kohlhaas, Eugene Onegin) and St Endellion Festival (*Death in Venice*).

Since 2005, Michael Bawtree has been Chorus Director of the Edinburgh Royal Choral Union and Music Director of Glasgow Chamber Choir. He is Artistic Director of Edinburgh University Chamber Choir. He has also worked with the Edinburgh Festival Chorus, the RSNO chorus (as Acting Chorus Director), Andrea Bocelli, and toured with other choruses across Europe, North America, Hong Kong and New Zealand. He made his debut at the Royal Albert Hall in 2015 conducting Mozart's *Requiem* with the London Philharmonic Choir. He conducted a specially-formed ensemble at His Majesty King Charles III's "Scottish Coronation" in Edinburgh in July 2023.

A keen advocate of contemporary music, Michael Bawtree has conducted world premieres of operatic, symphonic and choral works by Judith Bingham, Paul Mealor, Cecilia McDowall, Richard Peat and Rory Boyle; he works regularly with Scotland's foremost composers including the late Sir Peter Maxwell Davies, Sir James MacMillan, Thea Musgrave and Sally Beamish. Bawtree studied music and the organ at Christ's College, Cambridge University, and conducting at the Royal Conservatoire of Scotland (formerly the RSAMD). As organist and continuo player, he has performed with many orchestras including the London Symphony, Swedish Radio, Bergen Philharmonic, BBC Symphony, BBC Scottish Symphony, Scottish Chamber and the RSNO, including frequent concerts at the BBC Proms and the Edinburgh International Festival. Organ recital invitations have taken Bawtree to all the major British cathedrals, Notre-Dame de Paris, Washington National Cathedral, Auckland Town Hall and to Bermuda, New England, California and across Scandinavia. He is Lecturer in Conducting at the Royal Conservatoire of Scotland in Glasgow.

*With thanks to Noel Mann for concert management this evening,
and to Kathryn and Stewart MacFarlane for front of house.*

The project is organised by Geraldine Mynors, Morag Campbell (Chair) and Peter Wakeford (Treasurer)

Glasgow Bach Cantata Project - How are we doing on performing them all? September 2025

1	16	31	46	61	76	91	106	121	136	151	166	181	196	211
2	17	32	47	62	77	92	107	122	137	152	167	182	197	212
3	18	33	48	63	78	93	108	123	138	153	168	183	198	213
4	19	34	49	64	79	94	109	124	139	154	169	184	199	214
5	20	35	50	65	80	95	110	125	140	155	170	185	200	215
6	21	36	51	66	81	96	111	126	141	156	171	186	201	216
7	22	37	52	67	82	97	112	127	142	157	172	187	202	248/6
8	23	38	53	68	83	98	113	128	143	158	173	188	203	249
9	24	39	54	69	84	99	114	129	144	159	174	189	204	
10	25	40	55	70	85	100	115	130	145	160	175	190	205	
11	26	41	56	71	86	101	116	131	146	161	176	191	206	
12	27	42	57	72	87	102	117	132	147	162	177	192	207	
13	28	43	58	73	88	103	118	133	148	163	178	193	208	
14	29	44	59	74	89	104	119	134	149	164	179	194	209	
15	30	45	60	75	90	105	120	135	150	165	180	195	210	

=secular cantatas

Please join us for our next concert which is in a new venue (for us), the very imposing St John Renfield. Located in the West End in Kelvindale, you can't miss it!

This concert will feature the wonderful soprano solo Wedding Cantata, BWV 202.



Concert no. 21

BWV 217 Gedenke, Herr, wie es uns gehet
BWV 202 Weichet nur, betrübte Schatten
BWV 215 Preise dein Glücke, gesegnetes Sachsen

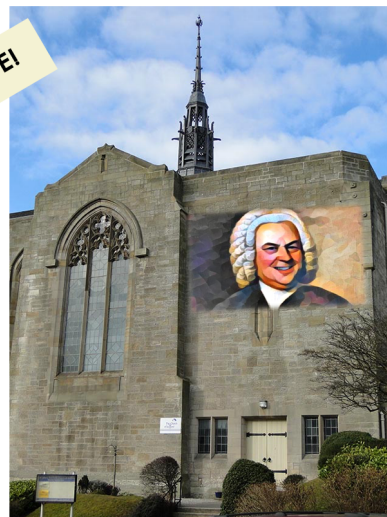
Director: Frikki Walker

Saturday 15 November 2025 7pm (end 8.15pm approx.)

St John's Renfield Church
22 Beaconsfield Rd, Glasgow G12 0NB

Admission free. Retiring collection.

NEW VENUE!



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